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body, while some drapery, held aloft, maybe, by the right hand, crossed the hips, whence it has since been removed by chiseling, induces the guess that the girl stood unveiling her body. The date of the work likewise is uncertain, though its art is surely Greek; but the suavity of the body and the facile realization of the conception suggest the spirit of the last two centuries before Christ.

The artist has grasped the meaning of Greek girlhood; he has recorded even the elusive qualities of immaturity in the studied terms of his Hellenic tradition. His rendering of the soft yet firm, almost austere aspect of the youthful forms, the smooth texture of the skin, the rhythm of the delicate frame, is a triumph of achievement. With inspired insight he has attained a noble purpose by means neither academically superior nor blindly subservient to nature, and rendered that homage to truth which is yielded by all great art.

Withal, an inheritance so harmonious and healthy carries us beyond the nobility of the mind that ordained and the incomparable skill of the hand that executed to the artistic and moral standards of the time, and to that deeper harmony in life and expression between man and his environment which we call Greek culture. In contemplating this fragment we draw a breath of that exalting atmosphere which rendered possible, nay, determined the production of such masterpieces.

Paintings in the Japanese Corridor.

These twenty-eight works are exhibited together to give a notion, however incomplete, of several concurrent efforts among Japanese painters during three of the most brilliant centuries of their activity. The examples are taken from the Kano, the Tosa, the Zen, and the popular, or the Ukioy , artists.

During these three centuries the first power to dominate the life of the people was the house of the Ashikaga Shoguns, 1400-1570 A. D. Their period was contemporary with our European Renaissance, but the culture of their civilization was of more settled type than that of the Renaissance. The succeeding period, 1570-1600, was one of social renovation under political adventurers and of ostentation among their constituents. The third — the first Tokugawa period, 1600-1700 — brought with settled political conditions an artistic fixity which carried Japanese art to its ultimate decay, but, by the way, in assuring security and prosperity to everybody, made possible an extraordinary manifestation of popular art.

In the middle of the Corridor, and toward the Picture Galleries, will be found the classic works of the Ashikaga masters. These pictures, it must be allowed, are eminent among all works of art for restraint in expression, mastership in means, and that maturity of artistic impulse which is the outcome of infinite æsthetic experience and reconsideration. The greater number of these painters were in religious orders in Zen monasteries, though with few bonds such as orders imply to us. Keepers of a grave, disciplined, idealistic, and *precieux* conduct of life, their valuation of privacy, reticence, and intimacy with nature is reflected in these individual, single-colored renditions of solitary landscape, birds, trees, and beasts — themes conspicuously at variance with the court stories of the Tosa artists and the pomp of the Buddhist hieratic painters.

At the west end of the Gallery will be found works of the two later periods, among which the screens of the dragon and tiger, the misty landscape (49), and the hawk (50) carry over the Zen idea, while yielding something to the passion for great decorative effects which, at the moment, was rife among the parvenu nobles. In the gold screen (1) is found the splendor that they loved and put round themselves in their palaces. The two deer, by Tanyu (41-42), show the favorite court painter of early Tokugawa days, while the two screens (J. K. L.) bring before us the popular art derived from Sanraku and Matabei, keen, dainty, and wanton utterances of a people whom their princes were debauching.

Millet's "Sheep-shearer."

Mr. Richard M. Saltonstall has kindly offered to lend to the Museum, for the coming season, Millet's great painting of the "Sheep-shearer," — *La Tondeuse* — which will be hung in the Fifth Gallery early in April. Although this picture has been in Boston for many years, having been formerly in the possession of Mr. Peter C. Brooks, it has never been exhibited publicly here before, and the Museum is fortunate in being allowed this opportunity of showing one of the artist's noblest works.

The "Sheep-shearer" was painted at Barbizon in 1860, at what Alfred Sensier calls the most remarkable period of Millet's career (see "*La Vie et l'Œuvre de Jean-Fran ois Millet*," chapter xxi). It was exhibited at Brussels in the same year, and in the Paris Salon of the year following. The dispute over his merits as an artist was then at its height, between the followers of the older French school and those who believed in a new genius, and the picture had both its